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1940 • SCHOOL YEAR • 1941

FEBRUARY 1941

BEAUX-ARTS INSTITUTE OF DESIGN

Incorporated 1916, under the Regents of the University of the State of New York

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February 10, 1941

Mural Decoration Program II

February 11, 1941

February 15, 1941

Class A Sketch III

Class B Problem III

February 26, 1941

March 7, 1941

Sculpture Program V

Sculpture—Life Modeling

February 27, 1941

Class C Problem III

Class B Sketch III

The Critiques in The Bulletin are presented as an official opinion by a member of the jury delegated for this purpose, and should not be interpreted as the collective opinion of the jury.

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PARIS PRIZE SPECIAL COMPETITION OF 1941

THE PARIS PRIZE COMMITTEE of the SOCIETY OF BEAUX-ARTS ARCHITECTS

Program Issued—March 29, 1941
Mailing or Delivery—June 9, 1941, 1 P. M.
Judgment—June 17, 1941
(No preliminary sketch will be required.)

ELIGIBILITY

All students enrolled in Class A in the Beaux-Arts Institute of Design, and all senior and graduate school students who submit evidence of classification from their school. It is further open to those men who have graduated from schools in the last three years although they are not now enrolled with the B.A.I.D. or a school.

There are no restrictions as to age or citizenship, and no registration fee will be required.

AWARDS

A prize of \$250.00 will be awarded to the winner of this competition. The following awards will also be made:

First Medal	3 Values
Second Medal	2 Values
Mention	1 Value

Competitors receiving a First Medal will be exempt from the First Preliminary and admitted to the Second Preliminary Competition for the Paris Prize Scholarship

Competition when it is resumed, provided they meet the proper age and citizenship requirements.

The values for the awards will be credited only to those students who are registered with the Beaux-Arts Institute of Design, and will count toward completion of their Certificate requirements.

FINAL DRAWINGS

Final drawings according to present plans will be submitted on one sheet of paper 40" x 62".

All submissions must be sent by prepaid express or mailed to the PARIS PRIZE COMMITTEE, 304 East 44th Street, New York, N. Y. They will be returned by express collect.

The Committee reserves the right to hold such drawings as it may select for a traveling exhibition and for publication. The Committee assumes no responsibility for loss or damage of drawings so held.

Although the competition will not be conducted "en loge," each submission *must be accompanied by a declaration* signed by the competitor attesting to the fact that all the work on the final sheet is by his own hand.

ENROLLMENT FOR COMPETITION

All students desiring to enter this competition are requested to notify and submit evidence of eligibility as soon as possible to:

Mr. Geo. A. Licht, Chairman
Paris Prize Committee
304 East 44th Street, New York, N. Y.

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACT OF MARCH 3, 1933

OF BULLETIN OF THE BEAUX-ARTS INSTITUTE OF DESIGN,
published monthly except during August and September, at New
York, N. Y., for October 1, 1940.

State of New York }
County of New York } ss.

Before me, a Notary in and for the State and county aforesaid, personally appeared Lewis G. Adams, who, having been duly sworn according to law, deposes and says that he is the Secretary of the Beaux-Arts Institute of Design, publishers of the BULLETIN OF THE BEAUX-ARTS INSTITUTE OF DESIGN, and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of March 3, 1933, embodied in Section 537, Postal Laws and Regulations, printed on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are: Publisher, BEAUX-ARTS INSTITUTE OF DESIGN, 304 East 44th Street, New York, N. Y.; Editor, none; Managing Editor, none; Business Manager, none.
2. That the owner is: BEAUX-ARTS INSTITUTE OF DESIGN, 304 East 44th Street, New York, N. Y.; William E. Shepherd, Chairman, Board of Trustees, 304 East 44th Street, New York, N. Y.; K. K. Stowell, 304 East 44th Street, New York, N. Y.; Frederic C. Hiron, 304 East 44th Street, New York, N. Y.; J. André Fouilhoux, 304 East 44th Street, New York, N. Y.; Ralph Walker, 304 East 44th Street, New York, N. Y.; Otto Teegen, 304 East 44th Street, New York, N. Y.; Lewis G. Adams, 304 East 44th Street, New York, N. Y.; Julian

E. Garnsey, 304 East 44th Street, New York, N. Y.; John W. Cross, 304 East 44th Street, New York, N. Y.; Edward McCartan, 304 East 44th Street, New York, N. Y.; C. M. Woolley, 304 East 44th Street, New York, N. Y.; Albert Kahn, 304 East 44th Street, New York, N. Y.

3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities are: Franklin Savings Bank, 42nd Street and 8th Avenue, New York, N. Y.

4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stocks and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

Sworn to and subscribed before me this 1st day of October, 1940.

[SEAL]

(Signed) LEWIS G. ADAMS,
(Signed) DOROTHY J. CAVANAGH,
Commissioner of Deeds,
(My commission expires Jan. 17, 1941.)

WHO'S WHO ON THE JURY

E. WALTER BURKHARDT, Alabama Polytechnic Institute, Auburn, Alabama

Studied: Washington State, B.S. Arch. 1917
Columbia University, School of Architecture, M.S. in Arch. 1923

Member: American Institute of Architects
President Alabama Chapter A. I. A. 1940 & 1941
Alabama Society of Registered Architects
Auburn Planning Board and American Society of Planning Officials

Awards: First Medal, Placed Second XIV Paris Prize Medals—Beaux-Arts Institute of Design

Major Work: With office of Alfred C. Bossom, N. Y. C. 1923-25
With Board of Education, N. Y. C. 1925
With State Board of Control, Florida 1926-29
On the Staff of Washington State, 1919-1920
On the Staff of University of Florida, 1926-29
Senior Critic and Head of the Division of Design, School of Architecture and Allied Arts, Alabama Polytechnic Institute 1929 to present time.

GEORGE HARWELL BOND, 1712-13 Candler Building, Atlanta, Ga.

Firm: George Harwell Bond

Studied: Georgia School of Technology 1910-11-12
Atelier Paulin—Ecole des Beaux-Arts, Paris, France, 1912-13

Member: American Institute of Architects (President Georgia Chapter 1941)
"Membro Correspondente do Instituto de Arquitetos do Brasil"
Engineering Council of Atlanta (Past President)
Foreign Relations Committee, A.I.A.

Major Work: Schools, hotels, churches, industrial and commercial buildings, housing, etc.

FRANK J. FORSTER, 19 East 47th St., New York City

Firm: Frank J. Forster

Studied: Five years Cooper Union School of Architecture. Highest honor in graduating class
Two years abroad. Measured drawings, sketching, photographing architectural subjects

Member: Fellow of the American Institute of Architects
Architectural League of New York

Awards: Silver Medal—1927 by the Architectural League of New York
Silver Medal—1929 by the Architectural League of New York
First Mention—1928 by the Architectural League of New York
Bronze Medal—1933 by Better Homes in America Competition

Major Work: Stone residences for Mr. Ralph Clifford, Greenwich, Conn., and Mr. Charles W. Dunn, South Norwalk, Conn.
Brick residences for Mrs. Gilbert Browning, Greenwich, Conn.; Mr. Haywood Nelms, Houston, Texas; Mr. Harold O. Hunt, Minneapolis, Minn.

MATT L. JORGENSEN, Georgia School of Technology, Atlanta, Ga.

Studied: University of California, A.B. 1927
School of Arch., Harvard University, M. Arch. 1929
Cranbrook Academy of Art—Summer 1937
6 months travel in Europe

Member: Georgia Chapter A. I. A. (Associate Member)
Association of Georgia Artists

Major Work: Designer on Georgia School of Technology Auditorium gymnasium
Civil Engineering Building—Harrison & Howell
Dormitories (Dept. of Archt.)
Residence, Stables, Servant House, "Moccasin Hollow"

DERICK B. KIPP, 2 Park Ave., New York City

Firm: With Julius Gregory

Studied: Cornell University

Major Work: Country Homes

MACDONALD MAYER, 2 Park Ave., New York City

Firm: With Ely Jacques Kahn & Robert Allan Jacobs

Studied: Columbia University, B. S. in Architecture
Ecole des Beaux-Arts, Paris
Atelier M. Redon

WILLIAM J. SAYWARD, 320 Palmer Building, Atlanta, Ga.

Firm: Sayward & Logan

Studied: University of Vermont
Massachusetts Institute of Technology

Member: American Institute of Architects (Fellow)

Major Work: University of Florida—Agnes Scott College, Decatur, Ga.
Florida State College for Women
Winthrop College, Rockhill, S. C.
Senior High School for Girls, Atlanta, Ga.
University Homes Housing Project, Atlanta, Ga.

JOHN LLEWELLYN SKINNER, 1500 Alton Road, Miami Beach, Fla.

Firm: John and Coulton Skinner

Studied: University of Toronto B. Arch.
Harvard (School of Architecture) M. Arch.
Affiliated Fellow American Academy in Rome, '20-'22

Member: American Institute of Architects, Florida South Chapter A.I.A. '22-'41
Florida Association of Architects
Florida State Board of Architecture since 1938
Board of Supervising Architects, Coral Gables, Florida

Awards: Robinson Traveling Fellowship, Harvard University '20-'22

Major Work: Head, Dept. of Arch., Georgia Tech. 1922-25
South Florida Children's Hospital
Miami Builders Exchange
Miami Tribune Building
Residence Mrs. Nelle M. Joyce, Miami Beach and
Oscar Webber, Miami Beach

FRANCIS P. SMITH, 1002 Norris Bldg., Atlanta, Ga.

Firm: Francis P. Smith

Studied: University of Pennsylvania, 1903-1907

Member: American Institute of Architects—Georgia Chapter

Awards: Arthur Spayd Brook Silver Medal Univ. of Pennsylvania; (Sigma Xi)
Walter Cope Memorial Prize 1907 T. Square Club, Philadelphia

Major Work: Druid Hills Presbyterian Church, Atlanta
Firm of Pringle and Smith:
Doctors Building, Atlanta
William Oliver Bldg., Atlanta
Rhodes Haverly Bldg., Atlanta

HENRY J. TOOMBS, 533 Trust Company of Georgia Building, Atlanta, Ga.

Firm: Henry J. Toombs, Architect

Studied: United States Naval Academy, University of Pennsylvania, B.S. in Architecture, M. of Architecture

Member: American Institute of Architects

Major Work: Georgia Warm Springs Foundation Residences
Federal Reserve Bank, Atlanta, Ga.

W. T. WARREN, Protective Life Building, Birmingham, Alabama

Firm: Warren, Knight & Davis

Studied: Alabama Polytechnic Institute—Engineering
Columbia University—Architecture
Office McKim, Mead & White

Member: Fellow, American Institute of Architects
Alabama Association of Registered Architects
Art Commission of the State of Alabama
Ex-Director South Atlantic District of the A.I.A.
Ex-President Alabama Chapter A.I.A.

Major Work Many college buildings at six colleges in Alabama
School buildings for Birmingham and other cities
Office building; Home Office Building for the
Southern Life & Health Insurance Co.
Three buildings for the State Capitol Group: High-
way Department Building, Archives & History
Building, and Supreme Court Judiciary Building
Many residences, churches, court houses, apartment
houses, hotels, etc.

CORRECTION

In the Who's Who on the Jury of the January Issue of the Bulletin, page 3, under Major Work by Mr. Eldredge Snyder, the dates of his association with Morris & O'Connor 1926, 1929-1934, were inadvertently omitted. The work listed subsequently was executed by him in his own office between the years 1934-1939.

ERRATA

Illustrations on page 29 of the January Issue of the Bulletin for "A Medal of Honor" have been accredited incorrectly; the upper illustration represents the work of Mr. Frudakis, while the lower one that of Mr. Korn.

A MURAL FOR A HANDCRAFT SHOP

MURAL DECORATION PROGRAM II

THE PROGRAM—Morris Ketchum, Jr., New York, N. Y.

The Handcraft Cooperative League of America, desiring a centralized headquarters for the exhibition and sale of the work of its members, has recently opened America House.

The League wishes the public to become better acquainted with the work of native craftsmen in wood carving, sculpture, rugs, textiles, and metal work, and with the suitability of these products for use in the modern home.

Color scheme of the shop is red, white, and blue. All woodwork is in natural maple except for accents of black in the exterior bulkhead and the three movable display tables. The floor, of cocoa matting, matches the maple woodwork in color.

The ceiling is in shadow, and all general lighting is downward. The only special lighting is in the illuminated interiors of the wall cases which hold silver and linen.

One wall, white in color, has been reserved for a mural depicting the regional origins of the products shown, together with some visualization of the various handcraft methods involved. The client feels, however, that the entire surface of the space so reserved should not be covered, and that the scale of the mural should not overpower the objects on display. The entire interior of the shop, including the mural wall, is visible from the street.

The accompanying print shows the shop as completed and existing color schemes.

JURY OF AWARD—February 10, 1941

ROSARIO CANDELA
JULIAN E. GARNSEY
WITOLD GORDON

DON HATCH
FRANCIS KEALLY
MORRIS KETCHUM, JR.

REPORT OF THE JURY—Morris Ketchum, Jr.

The following critique is written by the architect of the shop for which the mural was designed. It will interest the students as an authentic example of the reaction upon a

talented architect, sympathetic to mural decoration, of designs submitted for his own building. Note that his emphasis is upon the basic conception of the problem and that he has a definitely functional point of view. He is, very properly, most interested in what the mural will do for his shop and the objects exposed for sale. All other considerations come afterwards. In this approach the Department concurs.

Julian E. Garnsey, Director of Mural Decoration

The Jury felt that the program called for a close relationship between the proposed murals, the architecture and colors of the shop, and the merchandise on display. The fundamental problem was to design a mural poster which would harmonize with its surroundings and help to dramatize the background and purpose of handcrafts in modern life. As such, it could take its place as a functional asset.

A refreshing variety of solutions were offered, almost all in scale with the shop. Not all the solutions presented were as successful in their choice of colors. In views of the strong red, white, and blue of the shop itself, and the fact that below the mural space equally colorful merchandise would be arranged on the counters, powerful values should have been avoided. Some students also failed to consider that the drawing should have been raised high enough above the counter level to be seen over the objects shown there.

The most successful attempts were those which either allowed the existing white background to penetrate through the mural composition, thus integrating the painting and the architecture, or else boldly substituted a neutral background and kept the remaining colors in subdued harmony with this new element.

The Jury also felt that although some introduction of the American Indian as historical background was permissible, emphasis should properly be placed on work of modern American craftsmen whose wares were for sale.

The letters to the Architect were generally very readable, but tended to put too much emphasis on personal salesmanship rather than on a well-phrased description of the value of the mural for the prestige and sales promotion of the shop. The students should bear in mind that they are talking, through the Architect, to his Client.

The first and second prize designs were both considered excellent answers to the problem. Although very different in conception, both were well composed, in scale with the shop and its merchandise, and striking in color scheme.

The First Prize, by M. E. MacLennan of Yale University, appealed the most to the Jury because of well-studied spacing, excellent color pattern, and value as a handcraft poster. More emphasis on modern handcraft activities rather than historical background would have been helpful to this design.

The Second Prize by W. J. Burden of John Herron Art School, is perhaps a more original scheme. Its choice of a black background with an all-over line pattern in white would make an excellent display background but might have proved a trifle too gloomy in execution.

The Third Prize, by A. G. Larsson of Yale University, provided a beautifully detailed pattern of handcraft groups on a white background. The composition, however, is too crowded and the scale of the figures a little too large to harmonize perfectly with the architecture of the shop.

Summary of Awards

7 First Mention	11 No Award
8 Second Mention	1 Hors Concours
16 Mention	43 Total Submitted

AN ENCLOSED BACKYARD GARDEN

CLASS A SKETCH III—HOUSE BEAUTIFUL PRIZE

Two prizes will be awarded by the House Beautiful Magazine. The first prize \$50 and the second prize \$25.

THE PROGRAM—Kenneth K. Stowell, New York, N. Y.

On an inside level city lot twenty-five feet wide, an old brick three story residence is in the process of being remodeled into three small apartments, one to each floor.

The rear of the house faces south. The ground floor level is six inches above the old flagstone walk of the yard. All story heights are 8'6" clear. The owner wants the ground floor apartment to have a covered terrace, the roof of which will form the terrace of the second floor apartment, which in turn will be covered by an awning. The rear rooms of the apartments on all three floors are living rooms each having three windows and extending across the full width of the house.

At present an 8 foot wooden fence completely encloses the rear yard which measures 25 feet wide by 40 feet long. Owners on both sides and rear have consented to a new enclosure of the yard, permitting visual openings at the sides but not openings that would allow persons to pass from one yard to the other. Not even visual openings will be allowed in the rear wall.

The enclosure may be of any material or combination of materials. The owner wants to make this rear yard an attractive garden or patio, comfortable, colorful and cool. It will never be used for drying clothes or other such services, since these have been provided elsewhere.

JURY OF AWARD—February 11, 1941

LEWIS G. ADAMS
A. F. BRINCKERHOFF
ROBERT S. HUTCHINS

WILLIAM E. SHEPHERD
KENNETH K. STOWELL

REPORT OF THE JURY—Kenneth K. Stowell

The problem was perhaps a little unusual in its requirements, and it may have been difficult for many students to visualize the type of backyard encountered in congested city blocks. The point of view required for the perspective may also have caused difficulty, as it was evident that many students had not had sufficient practice in taking a station-point at a considerable height above normal ground level. Moreover, it seemed to most of the judges that there was too much variation shown in the conception of size and scale among the designs submitted. Many designs seemed to be for a full acre plot instead of a small backyard. This would seem to indicate a necessity for more practice on the part of the students in sensing relative sizes and scale, and translating them quickly to perspective drawing. Perspectives are misleading if not accurately laid out. The prevalent "faking" of perspectives is deplored.

The First Prize, A. B. White, University of Pennsylvania, met the requirements of the program in a very simple and direct way. The design is unified and all parts relate well to the whole effect. It is restful. The wall shows two different interesting treatments, one using horizontal openings, the other hanging pots of flowers. The presentation was adequate, clean, and in good scale. It would be an easy garden to construct and to maintain as well as being pleasant to view from the house and to use.

Many designs endeavored to introduce too many elements in such a small area. The first prize design is unpretentious but well coordinated and would undoubtedly be a charming retreat in reality.

The Second Prize, by W. F. Shellman, Jr., Princeton University, was very dramatic and stunning in its render-

ing with a rich red color against which the white of the statue and the green of the foliage would be in brilliant contrast, while the paved area would make a pleasant place for al fresco dining. Unfortunately, the table and chairs shown in the rendering were considerably out of scale. This garden, if executed, would be a delightful adjunct to the type of modern house now being erected in many of our cities.

The jury was much taken with the originality of the design by J. K. Shear, Princeton University, and with the excellence of its presentation. The use of false perspective in the pool which reflects a colorful totem-pole, added greatly to the illusion of distance, and would increase the apparent size of the small garden. The technique of the presentation was one of the most knowing, being clear, precise and workmanlike. The jury had some difficulty in recognizing the three white objects as human figures; such exaggeration is unnecessary and confusing.

The design of C. W. Ernst, Pennsylvania State College, was especially commended for the idea of incorporating an outdoor fireplace in the terrace wall next to the house. This would be a welcome feature in early spring and late fall. The repetition of the fireplace at the far end of the garden with a shelter seemed like an over-emphasis on the cooking and fireplace feature, otherwise the plan was workable, simple and attractive.

The other Mention designs had quality and general excellence that warranted the awards, but in publication we have chosen two or three Half Mentions which present either original ideas or which would show varied approaches to the problem. By doing this we perhaps give a more complete picture of the solutions of the problems that were submitted.

The design of W. H. Walton, Oklahoma Agric. & Mech. College, was unusually attractive in its plan of interesting curves. This idea was commended, but it would have been much improved had the steps ascended toward the back instead of falling away. The flat roof built over the end of

the garden to produce unusual shade was a "tour de force" that might better have been eliminated. The openness of the left wall was commended.

The design of C. H. Droppers, Cleveland School of Architecture, W. R. U., was interesting because of the form of the porch and terrace and the informality of the garden itself. The open garden walls add to the apparent space of the garden and produce interesting patterns of light and shade.

The design of H. B. Cain, Cleveland School of Architecture W. R. U., was chosen as representative of the adaptations of miniature oriental gardens which might have been very attractive in a backyard. But the cantilevered trellis was perhaps overdone, while the pool had an uncompromising rigidity that was not altogether pleasant. The bridge might better have been of wood and paved with stone.

The jury felt that by bringing out the shortcomings as well as the achievements of the students in solving this unusual problem, the exercise had been well selected and of exceptional practical value.

ADDENDUM by A. F. BRINCKERHOFF

In view of the fact that the program called for a garden design, the use of tree and plant forms, together with flowers, should have been given more consideration than most of the submissions provided.

The tracery of shadows achieved through the selection of the proper type of tree, the use of vines in providing variety of texture, and the color of flowers, in movable pots or otherwise, might contribute greatly to the charm and humanness of the ultimate effect. This kind of result is well illustrated in the submission of W. F. Shellman, Jr.

Summary of Awards

7 Mention	1 Hors Concours
13 Half Mention	49 No Award
70 Total Drawings Submitted	

A CONSOLIDATED TICKET AGENCY

CLASS B PROBLEM III—KENNETH M. MURCHISON PRIZE

The Society of Beaux-Arts Architects has created a trust fund the income from which is to be awarded annually as a prize. The approximate value of the prize is \$50.00.

THE PROGRAM—A. Musgrave Hyde, New York, N. Y.

An old and unprofitable six storey building faces on an important Square in the business district of a city of moderate size. It has been decided to raze this structure and build a one storey taxpayer on the site, this taxpayer to be used as the main office of a Consolidated Travel Agency.

The building is rectangular in shape with a frontage of 80 feet facing South on the Square and 40 feet facing

East on an important avenue running at right-angles to the main axis of the Square. The depth of 40 feet from lot to property line will be spanned by girders or trusses giving a clear ceiling height of 25 feet. A four storey building adjoins this property on the North and a three storey building on the West. Entrances may be placed either on the Square, on the avenue side, or on both.

In general the business of the Agency will be carried on in a large central office where potential travelers will make their arrangements for transportation to any part of this country or the world by railroad, bus, steamer and airplane. Here also advance reservations may be made, and information obtained regarding connections, checking of

baggage and all other phases of travel. The coordination of the various methods of travel and the connections between them will be an important feature of the service rendered.

This problem includes not only the layout of the Agency and the lighting both natural and artificial, but also the design of the counters, offices, decorations of the walls and furnishings. The character of this interior is an important feature of this problem. The requirements are:

1. *Public Space:* This should have ticket counters for the purchase of transportation by rail, bus, water and air for those who wish to make direct purchases. It should also have at least five consultant desks conveniently located and railed off for privacy for those who wish to arrange individual trips the routing of which may be complex. Also conveniently located should be one desk or counter where information for those making inquiries, will be provided. Racks and stands for public literature should be conveniently located.

2. *Work Space:* (Approximately 1,000 sq. ft.) This will include executive and administrative spaces, some or all of which shall be located on a mezzanine. These spaces will include:

- a) Offices for an Executive and one secretary,
- b) Two offices for Assistant Executives,
- c) Filing and mailing department,
- d) Stenographic department.

Toilets and locker rooms for men and women, as well as heater and public toilets will be located in the basement. A sidewalk elevator will connect the basement with the street.

JURY OF AWARD—February 15, 1941 at Atlanta, Ga.

Chairman—Professor Harold Bush-Brown, Atlanta, Ga.

ROBERT L. ANDERSON, Clemson College, S. C.
W. MONTGOMERY ANDERSON, Atlanta, Ga.
GEORGE H. BOND, Atlanta, Ga.
WALTER BURKHARDT, Alabama Polytechnic Institute
SAMUEL I. COOPER, Atlanta, Ga.
LEWIS E. CROOK, Atlanta, Ga.
HENRY C. HIBBS, Nashville, Tenn.
WILLARD N. LAMBERSON, Atlanta, Ga.
H. G. LAW, Chattanooga, Tenn.
W. J. SAYWARD, Atlanta, Ga.
WILLIAM E. SHEPHERD, New York
ALBERT SIMONS, Charleston, S. C.
JOHN L. SKINNER, Miami Beach, Fla.
FRANCIS P. SMITH, Atlanta, Ga.
HENRY J. TOOMBS, Atlanta, Ga.
WM. T. WARREN, Birmingham, Ala.
RUDOLPH WEAVER, Gainesville, Fla.

School Representative:

M. L. Jorgensen, Georgia School of Technology, Atlanta, Ga.

REPORT OF THE JURY—John L. Skinner

The 1941 Murchison Prize competition, held in Atlanta, furnished the jury with an unusually interesting variety of problems in design and presentation.

Some members of the jury considered that the separa-

tion of the functions of service, (ticket selling and consultation) was a major plan fault. This frequently resulted in no award or not better than a Mention, for problems that might otherwise have been considered of creditable or superior design. The location and adequacy of stairways both to mezzanine and to basement were requirements most often neglected. "Information" also was inconveniently placed in numerous instances. Some of the problems were not structurally sound, for example, a great expanse of glass along the two street facades without reasonable support. The jury questioned the use of open balconies. In some cases, no attempt was made to indicate character, either in color or materials of the interior, including furniture. This was definitely emphasized as important in the program. Handsome interior cross-sections were frequently played up at the expense of a studied plan and elevation. A majority of the jury felt that many problems showed a striving for novelty in defiance of good judgment and structural necessity.

V. M. Shipley, Georgia School of Technology, First Mention Placed and Murchison Prize: The winning design met all of the requirements of the program. Features which received special commendation were: the recessing of the front entrance providing shelter for people waiting on a main corner for transportation; a thoroughly studied interior, simple, coherent and significant in design and decoration; the efficient and logical relationship of ticket counter to consultation area; "Information" conveniently located adjacent to the front entrance. The character of the building, requiring effective display space was adequately solved by a deep display area along the public square frontage which in no way cramped the floor area and arrangement of the interior. A clean, logical, structural handling was indicated in the interior perspective. The problem had excellent scale both on interior and exterior.

Z. L. Yeates, University of Pennsylvania, First Mention Placed: This problem received high commendation from the jury,—excellent plan with all services in considered relationship to each other. The general handling and rendering of this problem both on interior sections and rendered elevation were skillful and pleasant to a degree. Some exception was taken to the emphasis placed on a poster treatment of the interior. However, the jury was not unanimous in concurring in this objecting opinion.

T. Y. Gorman, Princeton University, First Mention Placed: This program was commended for its excellent solution in plan, for its originality in elevation, and for the consistency of the interior sections. A most original solution, beautifully presented.

W. C. Thomson, Georgia School of Technology, First Mention: A review of this judgment would be incomplete without special mention of this particular problem. Unfortunately, the black and white reproduction of the "Bulletin" cannot do justice to the delightful color treatment

and character of the two quarter scale sections. Plan and elevation were recommended for their excellence. The main criticism of this problem by the jury centered on the change of level in gaining access to the basement stairs, and a crossing of circulation between ticket counter and consultation area in so doing. This problem displayed great

originality, thorough study, and rendering of highest quality.

Summary of Awards

3 First Mention Placed	82 No Award
12 First Mention	6 Hors Concours
59 Mention	162 Total Drawings Submitted

A FOUNTAIN

SCULPTURE PROGRAM V

In a public park between two roads, not necessarily parallel, but not intersecting, a level plot of ground has been set aside whose extreme dimensions do not exceed 100 by 150 feet, exclusive of sidewalks.

On this plot it is proposed to erect a free standing fountain. All of the elements entering into the composition of this fountain shall be included within the above dimensions. Climatic conditions may preclude the use of water in this fountain at certain times of the year, so it is apparent that the proposed design shall be such as will be of interest under all conditions.

The size, the shape, the number of figures and the material of the fountain are all optional with the competitor.

JURY OF AWARD—February 26, 1941

LEWIS G. ADAMS	PETER DALTON
A. F. BRINCKERHOFF	EDWARD McCARTAN
ROBERT BROS	WILLIAM VAN ALEN
GAETANO CECERE	

Summary of Awards

1 First Mention Placed	3 Mention
4 First Mention	8 No Awards
16 Models Submitted	

LIFE MODELING

MALE FIGURE—60 HOUR POSE

JURY OF AWARD—March 7, 1941

GAETANO CECERE	CARL SCHMITZ
PETER DALTON	WILLIAM VAN ALEN
PAUL MANSHIP	

Summary of Awards

Morning Class	Evening Class
3 First Mention	5 First Mention
3 Mention	2 Mention 3 No Award
16 Models Submitted	

A TWO STORY PORCH

CLASS C PROBLEM III

THE PROGRAM—Donald A. Fletcher, New York City

The rear facade of a new country hotel will overlook a fine garden which is a story lower than the entrance lobby level. A two story porch is to be placed at the center of the garden facade, on axis with the main lobby and main entrance. The main lobby will open directly to the upper story of the porch, which will be covered with a flat or sloping roof. Stairs within the building will lead down through a hallway to the lower floor rear occupied by a tap room and bar which will face out upon and make use of the porch terrace and garden. The floor above the lobby level contains bedrooms. The porch seen from the exterior, will form the focal point of the general composition of the building and garden.

The building will consist of a ground floor at approximately garden level, a main or first floor, and a second floor. The vertical dimensions will be: from garden level to ground floor, 4'0"; from ground floor to main floor, 12'0"; from main floor to second floor, 14'0"; from floor to ceiling of second floor, 9'0". The lobby will comprise

three bays, 12'0" on centers. The porch shall not exceed three bays in length, its width shall be determined by the designer. The walls of the building will be of brick, with stone trim.

The subject of this study is the design of the porch. To be in character with the building, it is required that the design of the porch make use of an order based on classical precedents. Proportions and details should combine to make a dignified motif.

JURY OF AWARD—February 27, 1941

ROLF BAUHAN	DERICK KIPP
CHARLES W. BEESTON	GEO. A. LIGHT
JAMES BELL	MCDONALD MAYER
WALKER O. CAIN	JOHN C. B. MOORE
ROBERT W. CUTLER	BENJAMIN MOSCOWITZ
DONALD A. FLETCHER	L. ANDREW REINHARD
FRANK J. FORSTER	JOSEPH ROBERTO
JOSEPH H. FREEDLANDER	HAROLD TATTON
FRANCIS KEALLY	GEORGE THOMPSON

REPORT OF THE JURY—Mac Donald Mayer

The jury awarded a Half Mention to all students who actually showed that they had attempted to solve the problem, according to the literal requirements of the pro-

gram, and had conscientiously presented their drawing with intelligence and some degree of skill.

In general, the average designs were faulty in sense of proportion, inclined to heaviness, and lacking in character. The relative heights of a higher story above a lower one as dictated by the program, were often reversed in effect.

Outstanding solutions receiving the higher awards, all displayed a fine grasp of the problem, and something besides in character, and taste. One of the First Mention Placed awards caused discussion as to what constituted the use of an order based on classical precedent. The jury did not agree upon this, but in spite of disagreement gave the award for a design using none of the orders of Vignola, but creating in metal, reminiscent of New Orleans iron work, a gracious design of perfect taste and charm.

All of the designs winning the higher awards displayed character appropriate to the garden front of a country hotel, a good sense of proportion, and in brief a keen comprehension of the program itself.

ADDENDUM—*Harold Tatton*

In this problem, while many excellent designs and presentations were submitted, there were many who did not receive any distinctive merit, and without doubt the chief reason was the students' failure to grasp the fundamentals of the problem.

The author had outlined in no unmistakable language a problem which was to serve a useful purpose, and one which allowed the designer almost unlimited scope for architectural and decorative treatment. The conceptions of many, wavering between a balcony, a porch, or a decorative motif, that would be in keeping with the front of a monumental building rather than the rear facade to a country hotel, plainly showed a lack of sound thought and judgment in the beginning of their studies. This in itself spells failure from the start, and all the labor in working

up such a problem ends in an ill-conceived problem that lacks merit. Although such problems included many excellent presentations, they did not enthuse the jury to the point of giving any credits.

However, many drawings lacking fundamentals did show a considerable amount of study presented in such manner that the jury felt that the student had given considerable time and effort, and had presented a drawing which showed that his studies of architectural and decorative forms were well done, even though misplaced and inappropriate. To such recognition was given chiefly as encouragement, for it was felt that though the "parti" of the problem had been missed, the credit awarded was worth the work expended.

The drawing by R. N. Conte, University of Illinois awarded First Mention Placed, apparently showed by unanimous approval of the jury, a concept that fulfilled almost every requirement of the problem. It was practical as a two story porch to an hotel, the architectural design was well carried out, and gave the building to which it was attached a decorative motif in keeping with the architectural character of the building itself. The excellence of the detail and proportion, both of the hotel facade and the porch, left little to be desired, and for which the designer is deserving of the award given.

The other winning designs, varied in character, in general were good and far above the average. In some of them the design of the porch in itself was excellent but failed to tie up to a building of like character, and the jury felt that most of them were lacking some fundamental factor that precluded them from receiving any higher award.

Summary of Awards

3 First Mention Placed	38 Half Mention
3 First Mention	7 Hors Concours
17 Mention	14 No Award
82 Drawings Submitted	

A COMMEMORATIVE RETAINING WALL

CLASS B SKETCH III

THE PROGRAM—*Alfred V. DuPont, Wilmington, Del.*

In the Rocky Mountains one of the several "ghost towns," relics of the gold mining days, has in recent years achieved importance as a National Retreat. Here, during the summer months, thousands of visitors come for the revival of its music and gaiety, reminiscent of the middle of the 19th century. The State has recently constructed a modern 27 foot highway from its capitol to this unique spot. This highway in order to avoid dangerous hills, hairpin turns and "shelf" roads passes through several tunnels.

At the entrance to one of these tunnels passing through a mountain, the slopes rise to a height of several hun-

dred feet above the highway, and form an angle of approximately 70 degrees with it. Due to the composition of the mountain, several minor landslides have occurred which have blocked the highway and endangered the lives of motorists and it has been proposed to construct from native granite (and reinforced concrete if necessary) a retaining wall and archway at this portal, so designed as to deflect falling earth or small boulders from the road. This archway must be 16 feet clear height at the center.

A group of the State's leading citizens have offered to donate this structure as a memorial to the early and hardy prospectors, the pioneers of 1859, who uncovered vast gold deposits and worked them at great hazards.

This memorial should carry a suitable commemorative

inscription designed and placed so as to attract the attention of the tourist approaching this historic spot. Space for at least three cars to stop at the side of the highway near the entrance to the tunnel will be provided.

JURY OF AWARD—February 27, 1941

WALTER O. CAIN
FRANK J. FORSTER
JOSEPH H. FREEDLANDER
CARL F. GOULD

FRANCIS KEALLY
JOHN C. B. MOORE
L. ANDREW REINHARD
FREDERICK J. WOODBRIDGE

REPORT OF THE JURY—Frederick J. Woodbridge

The program for a Commemorative Retaining Wall was in the opinion of the jury one particularly suited to a sketch problem, inasmuch as it gave the student the best opportunity to give expression to ideas unhampered by elaborate technical planning considerations. The jury was therefore considerably disappointed to find comparatively little imagination expressed in the solutions. One technical point which should have been obvious to anyone who has ever driven a car is that the very flat arches springing directly from the ground as segments, which were shown in a number of problems, form an exceptionally dangerous tunnel entrance.

The design of G. H. Banthien, University of Illinois, ap-

pealed to the jury on account of its great simplicity and large scale. The chief criticism was the tremendous weight coming down upon the tunnel entrance, which seemed like too small a slit for its purpose. The presentation was commended.

A. Witthoefft, University of Illinois, emphasized the retaining character of the wall excellently and again produced a result of monumental simplicity with a presentation well suited to sketch technique.

The designs of J. Kennedy, Jr. Oklahoma Agric. & Mech. College, and that of B. Lane of the University of Illinois, were commended for their combination of rugged large scale sculpture and massive wall. In these two the tunnel entrance was of a more practical shape.

E. R. Bancroft, University of Virginia, emphasized the retaining character of the wall in a still different fashion. In some respects his solution is the simplest and most straightforward of all with the parking space on the view side where also the commemorative inscription could be easily read.

Summary of Awards

5 Mention

93 No Award

6 Half Mention

104 Total Submitted

REPORT OF AWARDS

Department of Mural Decoration

A Mural for a Handcraft Shop

MURAL PROGRAM II—43 DRAWINGS SUBMITTED
JUDGMENT OF FEBRUARY 10, 1941

DAYTON ART INSTITUTE:

Second Mention: P. Smith

Mention: K. Elgin

No Award: 1

THE JOHN HERRON ART INSTITUTE:

First Mention: W. J. Burden (2nd Prize), C. J. Huffman,
R. Kutsch

Second Mention: N. Q. Engle

Mention: R. H. French, L. Phemister, J. L. VanSickle

No Award: 2

NATIONAL ACADEMY:

Mention: A. Beigneux, A. Gepponi

Hors Concours: D. J. Murphy

No Award: 2

NEW YORK UNIVERSITY:

First Mention: E. St. Claire

Second Mention: M. P. King, Jr.

PORTLAND SCHOOL OF FINE & APPLIED ART:

No Award: 2

YALE UNIVERSITY:

First Mention: M. E. MacLennan (1st Prize), A. G.
Larsson (3rd Prize), P. Ghikas

Second Mention: R. E. B. Borgatta, E. E. Dickinson, A.
F. Petryn

Mention: E. V. Barringer, A. F. Brewer, Jr., D. Driscoll,
B. J. Hayes, H. Hiller, J. H. Heil, Jr., B. Hult, M. Lar-
son, H. Thresher, J. P. Wheat

No Award: 4

UNAFFILIATED:

BROOKLYN, N. Y.

Mention: J. Musacchia

NEW YORK CITY:

Mention: I. Pettet

Department of Architecture

An Enclosed Backyard Garden

HOUSE BEAUTIFUL PRIZE

CLASS A SKETCH III—70 DRAWINGS SUBMITTED

JUDGMENT OF FEBRUARY 11, 1941

CARNEGIE INSTITUTE OF TECHNOLOGY:

Mention: D. R. Goss

CLEVELAND SCHOOL OF ARCHITECTURE W.R.U.:

Half Mention: H. B. Cain, C. H. Droppers

GEORGIA SCHOOL OF TECHNOLOGY:

Half Mention: W. F. Letson, J. W. Morgan

OKLAHOMA AGRICULTURAL & MECHANICAL COLLEGE:

Mention: S. Wheeler

Half Mention: W. H. Walton

PENNSYLVANIA STATE COLLEGE:

Mention: C. W. Ernst, Jr.

PRINCETON UNIVERSITY:

Mention: J. K. Shear, W. F. Shellman, Jr. (2nd Prize)

Half Mention: D. L. Leavitt, E. A. Moulthrop

UNIVERSITY OF ILLINOIS:

Half Mention: O. J. Baker

Hors Concours: J. L. Wright

UNIVERSITY OF NOTRE DAME:

Half Mention: J. W. McHugh

UNIVERSITY OF PENNSYLVANIA:

Mention: A. B. White (1st Prize), R. S. Barney

Half Mention: R. L. Ackoff, W. G. Benedict, R. A. Ibarguen

UNAFFILIATED:

AUBURN, ALABAMA:

Half Mention: B. A. Bond

A Consolidated Ticket Agency

KENNETH M. MURCHISON PRIZE

CLASS B PROBLEM III—162 DRAWINGS SUBMITTED

JUDGMENT OF FEBRUARY 15, 1941 AT ATLANTA, GA.

CATHOLIC UNIVERSITY OF AMERICA:

Mention: R. Allard, R. Martini, D. Antinozzi, J. Scrocco

No Award: 7

CLEVELAND SCHOOL OF ARCHITECTURE W.R.U.:

Mention: M. L. Jones, R. J. Tichy

No Award: 7

ATELIER DENVER:

No Award: 1

DREXEL INSTITUTE:

Mention: W. J. Merz

No Award: 3

ATELIER GAUDREAU, BALTIMORE:

Mention: M. C. Cunningham

GEORGIA SCHOOL OF TECHNOLOGY:

First Mention Placed and Prize: V. M. Shipley, Jr.

First Mention: W. C. Thomson

Mention: J. L. Harris, S. G. Miller

No Award: 6

KANSAS STATE COLLEGE:

Mention: D. Laramey, R. S. Thornburrow

Hors Concours: S. H. Lane

NEW YORK UNIVERSITY:

Mention: E. J. Hills, S. H. Scher

Hors Concours: L. Hartwell

No Award: 9

OKLAHOMA AGRICULTURAL & MECHANICAL COLLEGE:

First Mention: W. A. Fincke, R. A. Wallace

Mention: F. Baugh, W. O. Farrar, A. W. Morey, Jr.,

F. Pojezny, Jr., M. Rogers

No Award: 3

PENNSYLVANIA STATE COLLEGE:

First Mention: C. E. Handschuh

Mention: J. B. Bogar, M. J. Fulton, E. G. Petrazio, M.

Schwartz, W. W. Weaver

No Award: 2

PRINCETON UNIVERSITY:

First Mention Placed: T. Y. Gorman

First Mention: E. B. Baetjer

Mention: D. J. Anderson, W. L. Cranston, G. Curry, Jr.,

F. A. Fletcher, Jr., W. A. Gilroy, A. C. Rogers

No Award: 2

T SQUARE CLUB ATELIER, PHILADELPHIA:

No Award: 1

UNIVERSITY OF ILLINOIS:

First Mention: W. Eng, W. H. Isley, A. W. Neumann

Mention: E. L. Burch, R. C. Flood, M. Fitch, K. J. Holzinger, C. E. King, H. Logue, Jr., M. Perlis, E. C. Scholer, A. E. Warren

Hors Concours: C. Huboi

No Award: 7

UNIVERSITY OF KENTUCKY:

No Award: 1

UNIVERSITY OF NOTRE DAME:

Mention: J. B. Carney, E. L. Holland

No Award: 5

UNIVERSITY OF OKLAHOMA:

Mention: J. T. Black, J. E. Cottingham, A. Schuman

No Award: 5

UNIVERSITY OF PENNSYLVANIA:

First Mention Placed: Z. L. Yeates

First Mention: W. H. Borthwick, R. E. Durr, W. A. Gray, L. Jacobson

Mention: G. W. Chesser, R. F. Dawson, E. G. Flannagan, Jr., H. S. Irvin, J. O. Lacy, E. T. McGillicuddy, W. Mitchell, N. H. Patterson, A. L. Schwartz, F. Weiss, E. C. White

No Award: 4

UNIVERSITY OF VIRGINIA:

Mention: E. R. Bancroft, K. Garvin, J. E. Harper, W. S. Downing, Jr.

Hors Concours: N. Goodloe, V. Elmaleh, P. A. Hewlett

No Award: 16

UNAFFILIATED:

AMHERST, MASS.:

No Award: 2

ARLINGTON, VA.:

No Award: 1

Department of Sculpture

A Fountain

SCULPTURE PROGRAM V—16 MODELS SUBMITTED

JUDGMENT OF FEBRUARY 26, 1941

BEAUX-ARTS INSTITUTE OF DESIGN:

First Mention Placed: M. Abel

First Mention: H. Becker, A. Frudakis, P. Korn, M. Abel

Mention: A. Baker, A. Frudakis, H. Becker

No Awards: 6

NEW YORK UNIVERSITY:

No Award: 2

LIFE MODELING FIGURE

JUDGMENT OF MARCH 7, 1941—16 MODELS SUBMITTED

MORNING CLASS—6 MODELS SUBMITTED

BEAUX-ARTS INSTITUTE OF DESIGN:

First Mention: A. Fine, T. Podryska, M. Sage

Mention: A. Baker, H. Cohen, G. Mayorga

EVENING CLASS—10 MODELS SUBMITTED

BEAUX-ARTS INSTITUTE OF DESIGN:

First Mention: M. Abel, H. Becker, A. Farina, A. Frudakis,
P. Korn

Mention: F. Boer, E. Turrin

No Award: 3

Department of Architecture

A Two Story Porch

CLASS C PROBLEM III—82 DRAWINGS SUBMITTED

JUDGMENT OF FEBRUARY 27, 1941

CATHOLIC UNIVERSITY OF AMERICA:

Mention: B. P. Elliott, R. Obregon

Half Mention: G. Avallone, J. A. DeGroot, A. Mullen,
C. A. Ruppert

No Award: 4

CLEVELAND SCHOOL OF ARCHITECTURE W.R.U.:

Mention: M. S. Buros, W. W. Culver, J. H. Hofmann, C.
C. Means, Jr.

Half Mention: E. H. Nord, R. C. Pfahl, F. E. Poseler, E.
J. Shobe

ATELIER GAUDREAU, BALTIMORE:

Half Mention: L. T. Mullen

GEORGIA SCHOOL OF TECHNOLOGY:

Mention: W. P. Bergen, J. Dennis, Jr., J. S. Fornara

Half Mention: M. Amiguet, F. J. Bull, A. O. Davis, Jr.,
R. A. Parks, D. D. Power, F. Sheetz, R. V. Smith, W. R.
Tapp, Jr., R. E. Wachter

Hors Concours: D. O. Savini

No Award: 5

KANSAS STATE COLLEGE:

Half Mention: R. R. Rosenfeld

NEW YORK UNIVERSITY:

Half Mention: L. Laguna, M. Metsky, A. L. Rosenthal

Hors Concours: J. W. Carter, L. Freedman, I. Gershon-
owitz, J. Stein

No Award: 1

OKLAHOMA AGRICULTURAL & MECHANICAL COLLEGE:

First Mention Placed: D. L. Cotner, H. E. Wienecke

Mention: S. W. Davis, V. Maxwell, J. C. Netherton, H.
Williams

Half Mention: R. Cochrane, W. C. Henrici, J. R. Nusbaum

SAN FRANCISCO ARCHITECTURAL CLUB:

Mention: G. Holt, W. D. Palenz

Half Mention: L. Cleal

T SQUARE CLUB ATELIER, PHILADELPHIA:

Half Mention: A. Hofmann

UNIVERSITY OF ILLINOIS:

First Mention Placed: R. N. Conte

First Mention: D. E. Boone, E. B. Cline, L. J. Selzer

Mention: G. H. Hennegar

Half Mention: J. E. Anderson, M. M. Broyles, W. E.
Kellam

UNIVERSITY OF KENTUCKY:

Half Mention: L. D. Rekoon

UNIVERSITY OF NOTRE DAME:

Mention: L. W. Mass

Half Mention: W. W. Bond, J. T. Gallagher, P. Godollei,
Jr., R. B. Hackner

Hors Concours: M. A. Pfaller, Jr.

No Award: 1

UNIVERSITY OF OKLAHOMA:

Half Mention: R. D. Clem, W. W. Dawson, R. Wyatt

Hors Concours: D. C. Byrd

No Award: 3

A Commemorative Retaining Wall

CLASS B SKETCH III—104 DRAWINGS SUBMITTED

JUDGMENT OF FEBRUARY 27, 1941

CATHOLIC UNIVERSITY OF AMERICA:

Half Mention: R. Allard

OKLAHOMA AGRICULTURAL & MECHANICAL COLLEGE:

Mention: J. Kennedy, Jr.

Half Mention: F. Pojezny, Jr.

PRINCETON UNIVERSITY:

Half Mention: E. B. Baetjer

UNIVERSITY OF ILLINOIS:

Mention: G. H. Banthien, B. Lane, A. Withoefft

UNIVERSITY OF NOTRE DAME:

Half Mention: U. D. Rossi

UNIVERSITY OF OKLAHOMA:

Half Mention: R. L. King

UNIVERSITY OF VIRGINIA:

Mention: E. R. Bancroft

UNAFFILIATED:

AMHERST, MASS.:

Half Mention: C. E. Miller



1st Prize
1st Mention
1st Prize

FIRST PRIZE, FIRST MENTION — M. E. MacLENNAN

MURAL DECORATION PROGRAM II — A MURAL FOR A HANDCRAFT SHOP

SECOND PRIZE, FIRST MENTION — W. J. BURDEN



2nd Prize
1st Prize



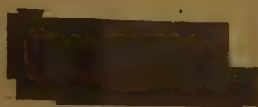
3rd Prize
1st Prize

ANNA-GRETA LARSSON
WALL-SCHOOL OF FINE ARTS
PROGRAM II
MURAL FOR A HANDCRAFT SHOP
SCALE 1" = 10"

THIRD PRIZE, FIRST MENTION — A. G. LARSSON

MURAL DECORATION PROGRAM II — A MURAL FOR A HANDCRAFT SHOP

FIRST MENTION — C. J. HUFFMAN



1st Prize

MURAL FOR A HANDCRAFT SHOP

THE BULLETIN OF THE BEAUX-ARTS INSTITUTE OF DESIGN
FEBRUARY 1914



mural for
HANDCRAFT SHOP



1st Mention

FIRST MENTION — R. KUTSCH

MURAL DECORATION PROGRAM II — A MURAL FOR A HANDCRAFT SHOP

FIRST MENTION — P. GHIKAS



A MURAL FOR A HANDCRAFT SHOP

1st Mention



Ed. Merton

MURAL FOR A HANDCRAFT SHOP

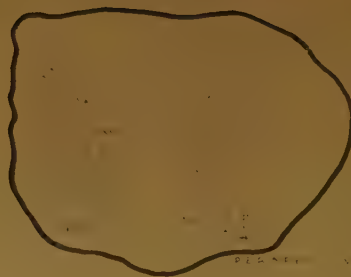
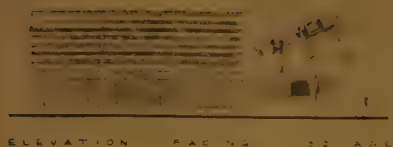
FIRST MENTION — E. ST. CLAIRE

MURAL DECORATION PROGRAM II — A MURAL FOR A HANDCRAFT SHOP

SCULPTURE PROGRAM V — A FOUNTAIN

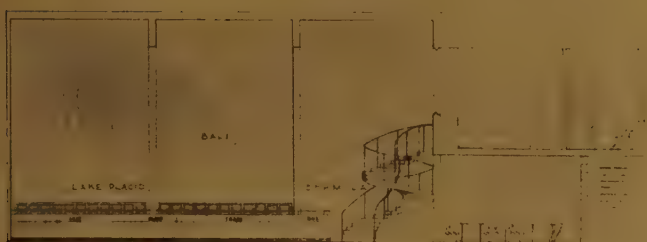
FIRST MENTION PLACED — M. ABEL





NOTE
 1. ALL WALLS
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PRINCIPAL FLOOR PLAN



SECTION A-A



1st floor
 Murchison

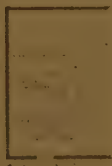
KENNETH M. MURCHISON PRIZE, FIRST MENTION PLACED — V. M. SHIPLEY, JR.

CLASS B PROBLEM III — A CONSOLIDATED TICKET AGENCY

FIRST MENTION PLACED — Z. L. YEATES



CONSOLIDATED TICKET AGENCY

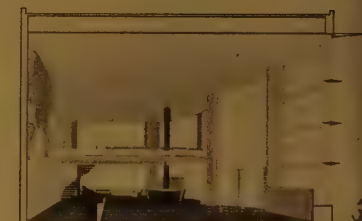


LIGHTING
 GENERAL ILLUMINATION
 LIGHT OVER COUNTER
 OFFICE
 MURAL

1st floor
 Murchison



CROSS SECTION



Handwritten note: 1st floor plan

FIRST MENTION PLACED — T. Y. GORMAN

CLASS B PROBLEM III — A CONSOLIDATED TICKET AGENCY

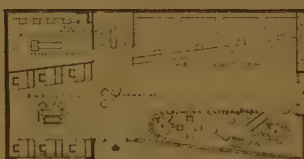
FIRST MENTION — W. C. THOMSON



CROSS SECTION



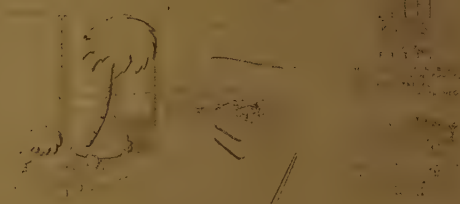
CROSS SECTION



FIRST FLOOR PLAN



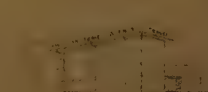
MEZZANINE & CEILING PLAN



AMERICAN TRAVEL AGENCY

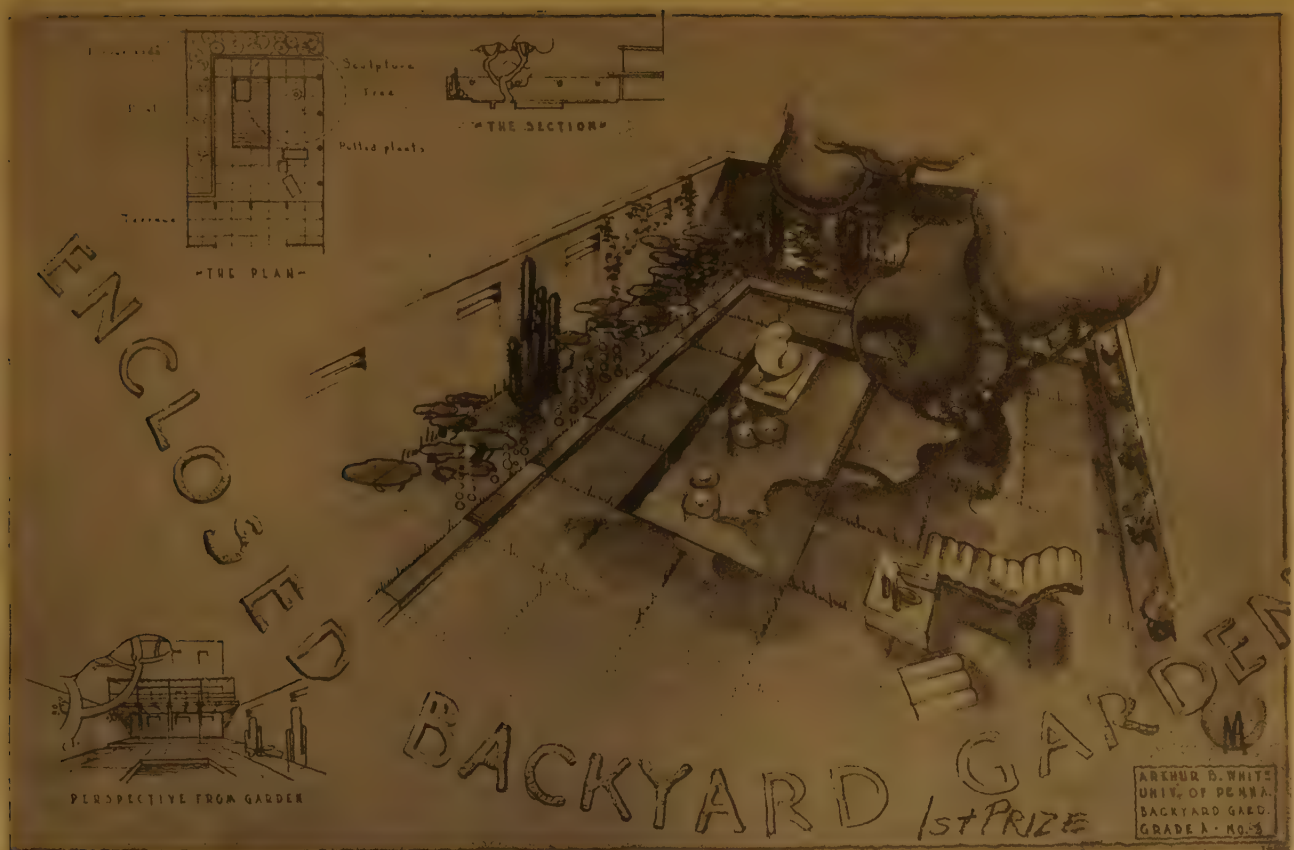


FIRST FLOOR PLAN



MEZZANINE & CEILING PLAN

Handwritten note: 1st floor plan



HOUSE BEAUTIFUL—FIRST PRIZE, MENTION — A. B. WHITE

CLASS A SKETCH III — AN ENCLOSED BACKYARD GARDEN

HOUSE BEAUTIFUL—SECOND PRIZE, MENTION — W. F. SHELLMAN, JR.





MENTION — C. W. ERNST, JR.

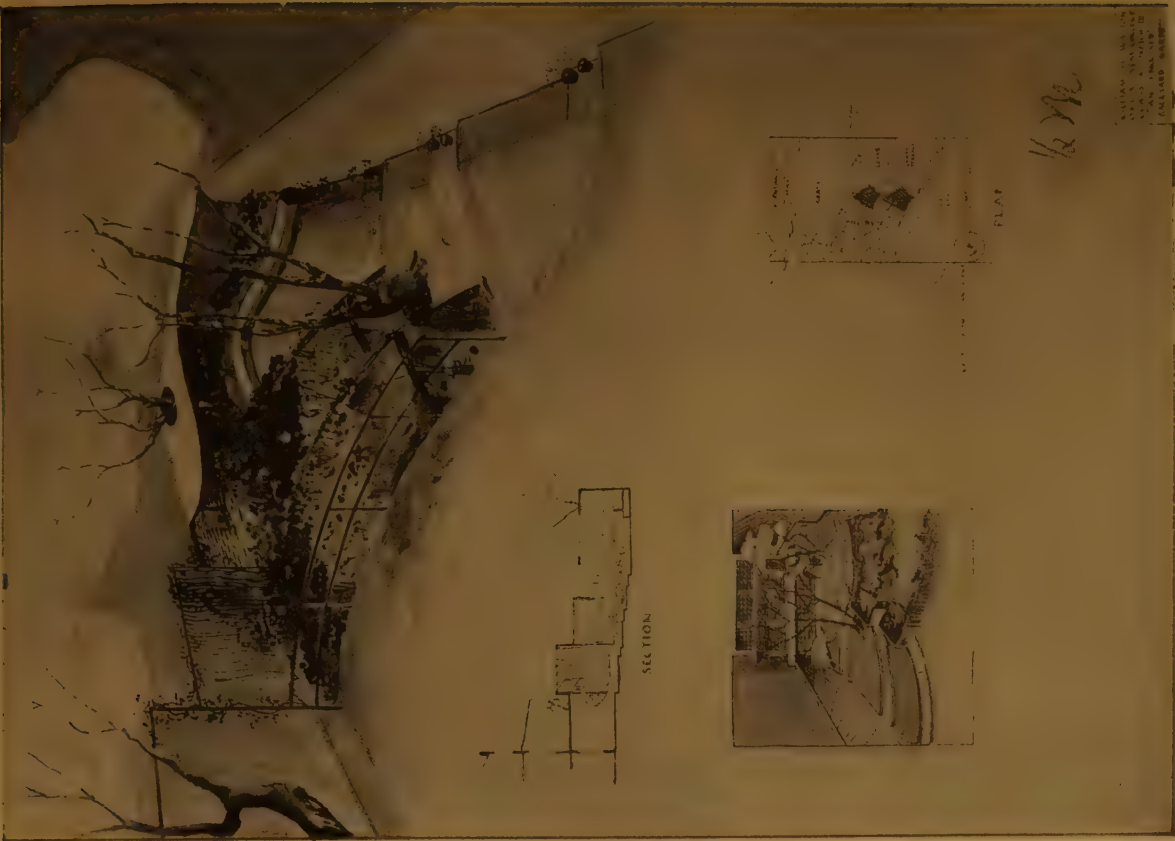
CLASS A SKETCH III — AN ENCLOSED BACKYARD GARDEN

HALF MENTION — C. H. DROPPERS





MENTION — J. K. SHEAR



HALF MENTION — W. H. WALTON

CLASS A SKETCH III — AN ENCLOSED BACKYARD GARDEN



FIRST MENTION PLACED — R. N. CONTE

CLASS C PROBLEM III — A TWO STORY PORCH

CLASS A SKETCH III — AN ENCLOSED BACKYARD GARDEN

HALF MENTION — H. B. CAIN





FIRST MENTION PLACED — D. L. COTNER

CLASS C PROBLEM III — A TWO STORY PORCH

FIRST MENTION PLACED — H. E. WIENECKE



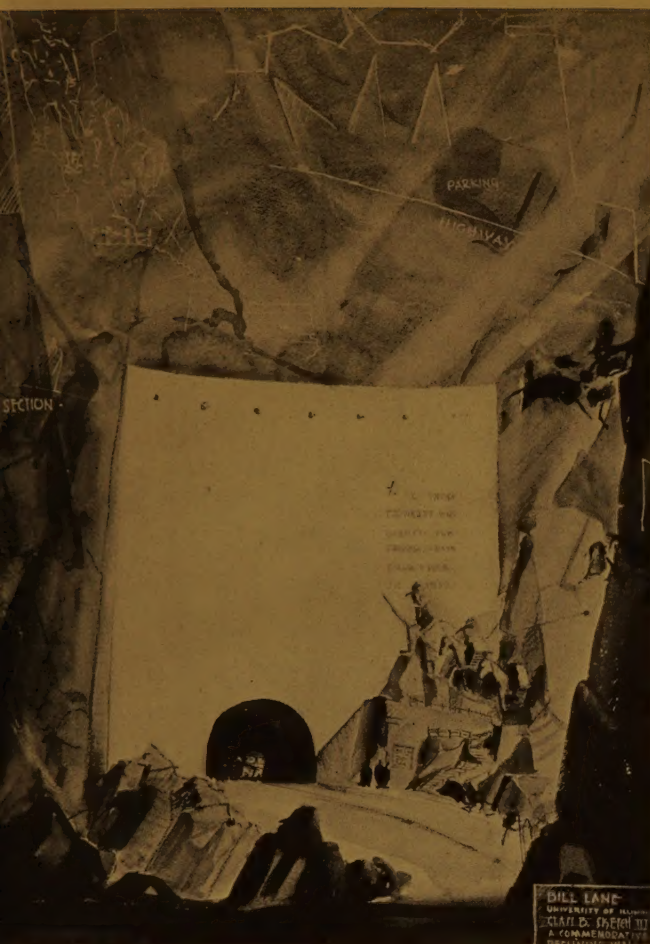


MENTION — G. H. BANTHIEN

CLASS B SKETCH III — A COMMEMORATIVE RETAINING WALL

MENTION — E. R. BANCROFT





MENTION — B. LANE



CLASS B SKETCH III

A COMMEMORATIVE RETAINING WALL

(above) MENTION — A. WITTHOEFT

(below) MENTION — J. KENNEDY, JR.





FIRST MENTION — A. FRUDAKIS

EVENING CLASS



MORNING CLASS

FIRST MENTION — M. SAGE

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